

Design

NOVEMBER ★ 1952

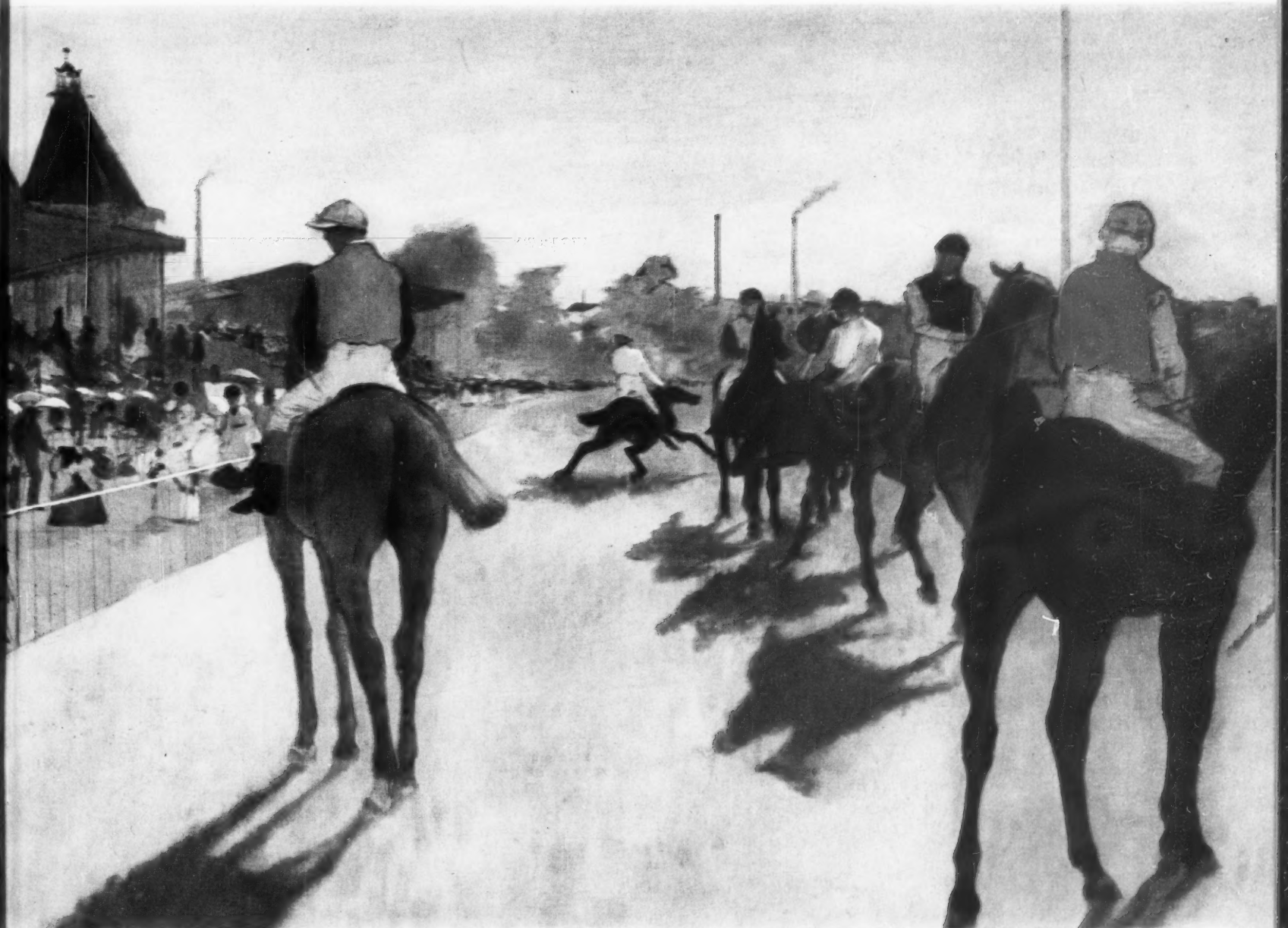
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the creative art magazine

ART STUDENT, TEACHER AND CRAFTSMAN



"AT THE RACE TRACK" (Louvre)

pastel by Edgar Degas

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THIS ISSUE

**PASTELS • TEMPERA AND MIXED MEDIA • MURAL TECHNIQUE • GESSO
GLASS PRINTS • NEW GRAPHIC ART • DIRECT MODELING IN SCULPTURE**

forty art procedures

. . . and how to do them

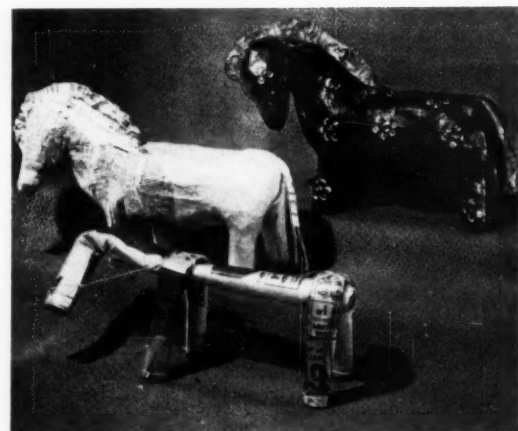
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procedures



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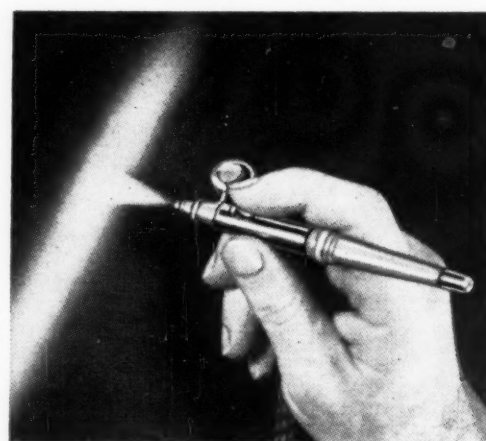
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DESIGN TECHNIQUES

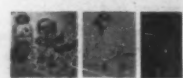
techniques



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Design TECHNIQUES

A HANDBOOK OF FORTY ART PROCEDURES



\$2.25 per copy THE "TEACHER-PROVED" HANDBOOK OF ART PROCEDURES

Containing material compiled by the Editorial Board of Design Magazine and its editorial contributors.

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Your department of information on art research

By

JOHN J. NEWMAN

333 W. 26th St., New York 1, N. Y.

What is a "Remarque?"

• A small sketch or other some such marks or scratches on the margin of a plate or stone other than the main drawing. They are doodles made by the artist usually to test the needle, point or crayon. These are generally removed from the plate or stone when the edition is run but are sometimes found on the trial and early proofs.

What is the Pre-Raphaelite Method?

• A method of painting which entails the following technical procedure: 1. Prepare a canvas or ground that is very white. If it is not sufficiently white, lay a coat of white lead mixed with a very small amount of copal varnish. (Mr. Holman Hunt of the Pre-Raphaelite brotherhood recommended amber varnish, though this varnish is not readily obtainable). As the ground must be allowed to become thoroughly hard, the canvas should be prepared quite some time before the actual painting of the picture.

2. When beginning the painting: Make an exact outline of the subject. Using white lead, from which all excess oil has been removed by squeezing on to a blotter, replace it on the palette, and add a small amount of copal varnish. With a painting knife, spread this gently on that part of the picture to be painted at one sitting. The consistency of the white should be such as not to obscure the outline but rather to allow it to be seen faintly.

Over this wet ground, apply transparent and semi-transparent colors with stable brushes in so delicate a manner as not to disturb or work up the white ground.

Can Canada balsam be used for a painting medium?

• Canada Balsam has been used in combination with oil and turpentine in varying proportions to make a painting medium. It's very nice to work with, has a pleasant pine smell and the balsam ranges from water clear to "washed-out tea bag" color. This medium can be quite viscous and the balsam is prone to brittleness.

Is it important for an art student to know about the older painters?

• Much as I'd like to straddle this question with crummy platitudes and linger on some cherished, but truthfully, unwarranted reverence for the past, I'd say nuts to the past and live now. The cult of those who worship everything that has happened is dignified with the august and awe inspiring word "tradition." This usually only serves to anchor progress. The foregoing statement is not a carte blanche for sloppy work, however. There is a great deal to be learned from a sober study of some past painters, but this doesn't mean a sanctified niche for every man who has a century between himself and our time.

What on earth is "brown pink"?

• It's a nice looking color, (a fine scientific definition) though it hasn't the slightest resemblance to what we are accustomed to call pink, which is a tint of red. The color is of vegetable origin (Persian berries), transparent, and looks like a wash made of raw sienna with a touch of raw umber—sometimes called quercitron lake. •

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The Workshops wish to teach classroom teachers whose school budget does not permit the maintenance of art specialists to help in conducting regular art programs. The thousands of educators who have taken the courses have gained much practical information, enabling them to bring interesting and creative methods to the attention of their young charges. There are no restrictions nor special commitments necessary. If you would like to obtain full details about these free programs, write to: William H. Millikin, Jr., Binney & Smith Company, 41 East 42nd St., N.Y.C.

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On page 42 of this issue you will read an article about a revolutionary art product. True gesso is as hard to find as diamonds in your bathtub. This plaster-coated drawing surface is the ultimate in professional mediums. Outstanding illustrators like Al Parker, Robert Fawcett and Earl Blossom attest to its quality. "Design" readers may obtain free samples for their own use by writing to: J. Hoffmann, Durapan, Box 316, Newtown, Conn.

FREE INFORMATION ON FRAMING

In answer to many requests, "Design" has arranged with a leading frame maker to supply readers with a free issue of a jumbo-sized catalogue on frames, mouldings and similar materials of use for artists and creative photographers. Send to: Dept. "D", International Art Sales Co., 414 E. Baltimore St., Baltimore 2, Md.

THIS MONTH'S COVER

The pastels of Edgar Degas prove that this fragile chalk medium is capable of enduring masterwork. A misunderstood, long-neglected art technique, pastel is the oldest method of painting in existence. It is with this that the famed 20,000 year old cave drawings were rendered. DESIGN reproduces Degas' "At The Racetrack" this month from special plates prepared by the Library of Great Painters. Rare privileges were extended by the Louvre in permitting that publisher to remove original paintings from the museum wall so they might be reproduced with unmatched fidelity. We call the Library's new deluxe edition, "Degas" to the attention of our readers. To our mind it is the most beautifully printed art book ever published. (See announcement, page 27.) •

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▲ Every article has fire and interest. I particularly enjoyed that on creative jewelry. The entire magazine has interest for the art group in our community.

—Florence Reid
Westlake, Ohio

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By MICHAEL M. ENGEL

SIGNS OF THE TIMES: The British Museum houses a unique collection of street markers, among the earliest use of pictured symbols. Fashioned in the 17th Century, they were used to help a preponderantly illiterate audience of Londoners find their way about.

DEPT. OF HIGHER LIVING: A small village of dwellings sits atop the roof of St. Peter's in Rome. These are the homes of church custodians, artisans and architectural renovators. Few people know of this ecclesiastical penthouse arrangement.

SACRED STAIRCASE: Near the Lateran in Rome is a flight of twenty-eight marble steps known as the Scala Santa. Helene, mother of the great Emperor Constantin, had this staircase brought to Rome in 326 A.D., at the time her son was instrumental in bringing Christianity to the Empire. Reputed to be from the house of Pontius Pilate, it is said that Jesus trod them when put on trial. No one is permitted to ascend these fateful steps except on their knees.

COLOSSAL ART INDEX: A faithful microfilm record of the Princeton College Index of Christian Art was recently made by Francis Cardinal Spellman and sent to the Vatican, where it now is housed in four giant rooms. There are a half-million cross-references and over 100,000 photographic reproductions on file.

EARLIEST U.S. COLLEGE ART CREDIT: was instituted in 1873 at Syracuse University, with the creation of their fine arts department.

SOMETHING TO CROW ABOUT: Melchior Hondekoster, Dutch animal painter of the 17th Century, once trained a cock to pose dead still for hours on end, so he could paint the fowl at his leisure. His paintings are avidly sought by today's collectors.

UNINTENTIONAL MASTERPIECE: Van Dyke was once hired by a sculptor to paint a few studies of Queen Henrietta Maria of England, to be used as working guides during the modeling. The statue was never made, but Van Dyke's fortune was, when the portrait became a popular masterpiece.

BETTER LATE THAN NEVER: Spain's great artist, Goya, was over seventy before he learned the technique of lithography.

SUCCESS STORY: If you are a starving artist, take heart at the recital of this little true-life tale. Michel Fribourg is a reasonably competent and enthusiastic Sunday painter. Self-taught, one would scarcely choose him to be a successfully rich artist. A couple of years ago, however, Fribourg saw his work gross a hundred million dollars! (He is President of the Continental Grain Corp. we must add in closing, but it did make an interesting little story, didn't it?) •

coming soon . . .

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KEEP YOUR SUBSCRIPTION ACTIVE!

PASTELS

the richest color technique—and it was in vogue 20,000 years ago!

Adapted from material in Keith Henderson's:
"Pastels", Studio Publications, \$5.00.

PASTEL is chalk. It has been refined, pressed into handy sticks, but it remains the same simple substance that the cavemen drew with upon prehistoric rock walls. Literally, the word "pastel" means 'a little paste' of water and finely ground pigment. Scarcely the sort of art material to use for a masterpiece? Not particularly durable? Those drawings of animals on the walls of French caves are twenty thousand years old. Let's talk a bit more about this misunderstood substance. It has had a surprising history and may easily have an even larger future.

THE COMPOSITION OF PASTEL: Good pastel is colored calcium carbonates (chalks) with only a little water added. Because it has no binder, it breaks easily. Some manufacturers add a bit of linseed oil, or some wax. This makes the stick stronger, but it changes the coloring a trifle.

Because pastel is adversely affected by dampness, temperature and, above all, by direct light, it has a tendency to fade unless properly "fixed" and protected. It should never be placed in sunlight; hang your pastels on walls not facing windows. For true permanence, professionals mount their pastels behind glass, then leave an air space and add a second covering of glass. Use fixatives sparingly and with suspicion. The spray should be applied to the finished pastel with delicacy, for the slightest amount too much and your picture is ruined by color changes. Fixing pastels is no new problem. Delacroix tore his hair out about it, and so did Maurice-Quentin de la Tour, (1704-88), perhaps the world's greatest pastel painter. Degas spoiled a number of pastel sketches before he mastered the technique of fixative spraying. So, take your time and apply it carefully.

ERASING & CLEANING PASTEL: Use damp rag to wipe away areas. Better still, press the damp rag flat on the offending area, smooth it down hard, and when you peel it away, much of the error will come away with it. Use kneaded eraser for pressing out slight errors. In an emergency use india rubber

(please turn to page 48)



The Laundress

Edgar Degas

The Abbe Huber

Maurice Quentin de La Tour



THROUGH THE ARTIST'S EYE

what causes an artistic photograph?

what part does "interpretation" play?

Illustrations courtesy of "From Eye to Camera",
by Ray Bethers, Pitman Publishing Corp., (\$3.75)

The following narrative is based on key notes in Mr. Bethers' lucid book "From Eye to Camera". Freely interpreted, these statements offer stimulating food for thought. Armed with even the most inexpensive camera the creative individual can interpret in an art form of unusual scope.

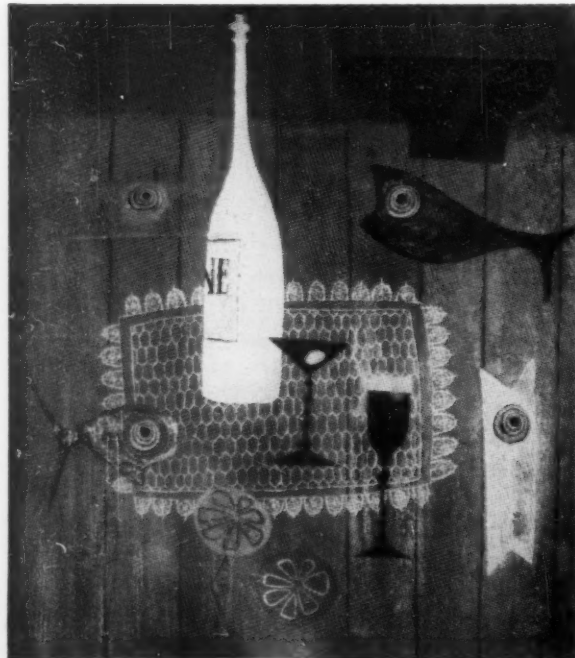
ONE of the remarkable things about a camera is its ability to "draw" without its owner going through any sort of preliminary art training. As a camera user you are in the position of suddenly becoming highly skilled in "drawing", without the necessity for preliminary study. But that is not all there is to this unique art form. Anyone can snap a shutter, just as anyone can dip a brush in paint. It is how you *interpret* and *recreate* what lies before you that is the key to successful pursuit of the art form known as photography.

Critics of the camera say: "*But is it really an art form?*" The only necessary reply to this is to remember the first principle of art: "*Art cannot be defined. Its meaning is personal to the individual.*"

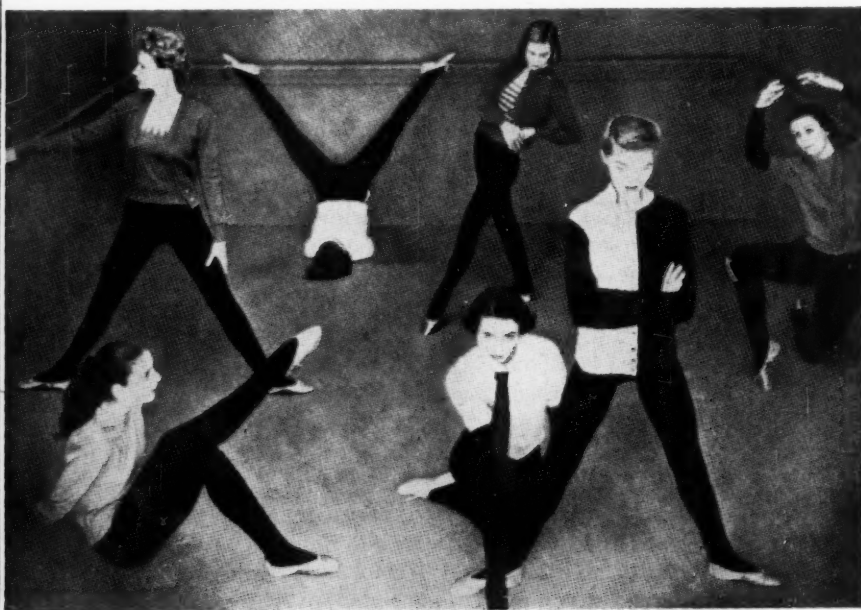
When art is reduced to formula, it will cease to be valid. Similarly, photography cannot be reduced to the simple terms some popular magazines would like to have readers believe. No data on how a picture was exposed, what filter was used or even knowledge of dynamic symmetry are of much help in making a creatively successful picture. Pictures result from individual ways of seeing—not only through our eyes, but also through our minds. The most important word in creative photography is *emotion*. Remember that word; it may be the key word to all of art. How does the subject affect the viewer? Human interest, sex appeal, patriotism, anger, nostalgia—these are all emotions, a few of many. Technological skill can make a picture more effective, but emotion makes the great picture. Without it we have only unusual effects. But remember—emotion can be caused by simple things, like harmony of line, spatial relationships and appealing pattern.

As we have pointed out, creative photography is a personal matter; two photographers will often take the same picture, but it is their individual interpretation that makes one picture better than the other. The power of imagination makes all the difference. Imagination cannot be taught. It must be among the artist's capacities or he will remain, at best, a master craftsman.

(please turn to page 49)

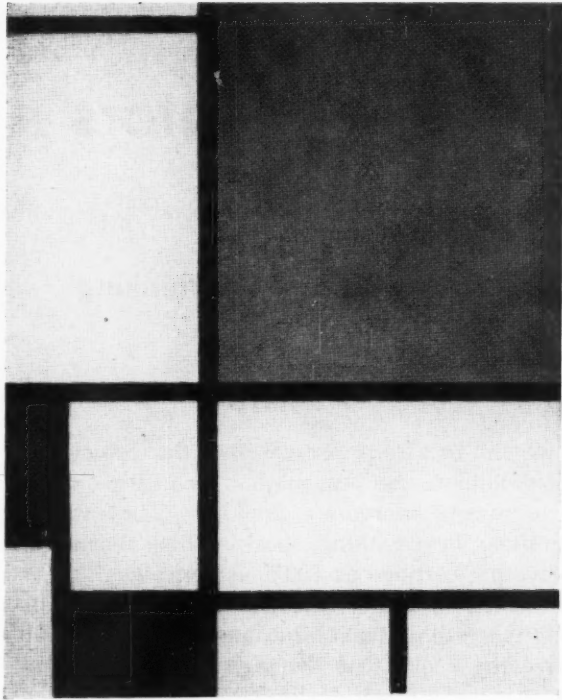


Fred Meyers, © Midtown Galleries

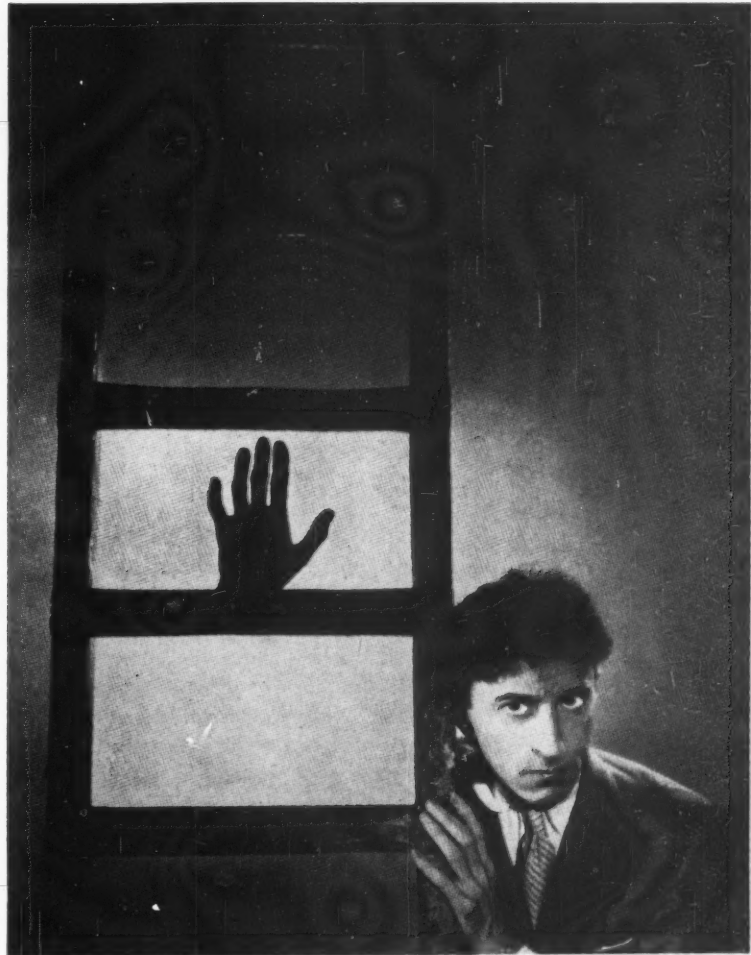


Serge Balkin, © Lustig Agency

PATTERN AND SPACE: Pattern is flat and lies on the surface of a picture. Pattern simulates a raised surface, but need not necessarily suggest depth in a painting (see "Sea Food & Red Wine", above.) When this feel of pattern is combined with the tensions which create "space", (as in Serge Balkin's ballet photograph), the illusion of depth is at once strongly apparent.



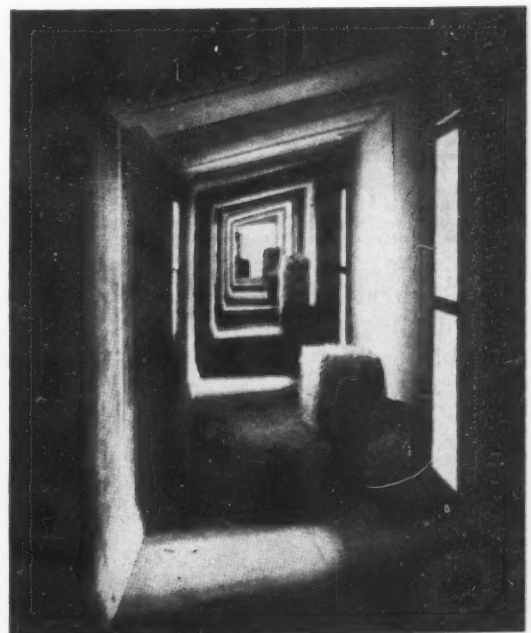
VERTICAL VS. HORIZONTAL: Space is divided by these varied lines, which, because they tend to cancel out each other, achieve stability. Piet Mondrian spent the latter part of his life using only a combination of vertical and horizontal lines in his paintings. George Platt Lynes, who took the intriguing photograph of French author, Jean Cocteau, right, has also achieved a like effect. The introduction of a subject, however, adds the quality of emotion to his result, whereas Mondrian's abstraction remains cool and static.



"Christ Healing the Sick" by Rembrandt van Rijn



Valentin Gill



CREATIVE USE OF LIGHT: Complex subjects became unified when Rembrandt wove them together with his masterful interplay of light and dark. His areas of light are more important than even the subject itself in achieving a rich, emotional effect. The photograph at right shows similar creative use of light. It is essentially a series of related light patterns, rather than a description of specific objects at a particular time and space.

"SAFE THINKING" and art-educators

every teacher is faced by the challenge of a new menace to creative thinking

by

dale goss

President, National Art Education Association

ART as a way of living will come only from people who are allowed freedom of expression.

A man may be a slave physically, but if he is free to express himself emotionally he may create a masterpiece. On the other hand we all know too well what happened to the artists who were ordered by Hitler to paint so-called "great pictures".

It is hard to believe that we Americans could ever be deprived of freedom of expression, but we could be. Right now there are definite signs that efforts are being made by certain elements to do so.

We still live in a democracy, but the almost chaotic confusion in the world around us combined with our own economic uncertainty has caused many of us to become tense and afraid.

"On July 1, 1951, the editor of the Capitol Times, Madison, Wisconsin made a routine news broadcast. In view of the approaching holiday his subject was, 'Would you sign the Declaration of Independence?'"

Three days later a reporter for the same paper drew up a petition containing excerpts from the Declaration and selections from the Bill of Rights. He circulated the petition at a Fourth of July celebration in Madison. Of the 112 people he asked to read and sign the petition, all but one refused!—Educational Trend.

The citizens of Madison were very indignant about being hoaxed. Many of them wanted to make sure they wouldn't be fooled again. They suggested that every high school senior should be made to memorize the Declaration of Independence before he could be graduated.

In an unstable world the desire for security becomes so strong within us that we want to find a sure-fire solution to our problems.

There are in our country today people with a great deal of influence, who believe that the only way to solve our domestic and world problems is for us in America to adopt a policy of "safe thinking". They say that if we all "think

safely" we will be able to preserve our democracy.

In their opinion, the best method to insure "safe thinking" is to control everyone's thinking. They would have us see nothing, hear nothing, speak nothing that they themselves have not certified as 100% American.

In Montclair, New Jersey, the Sons of the American Revolution urged that all librarians in the State label as subversive the books that the organization picked out as being unpatriotic. Anyone who wanted to take out a "subversive book" would have to sign a written request to do so.

Besides the exponents of "safe thinking" there are at least two other foes of "freedom of expression". One is a shortage of well trained teachers,—another is crowded classrooms.

Dr. Willard Given, Executive Secretary of the National Education Association says, "Political, economic, and social theories alien to democracy sweep across the world and threaten our ideals. The American way cannot be saved except through intelligent home defense of a vigorously American citizenship, for which the basis is laid in schools and colleges. *Yet the carefully selected, highly educated professional teacher is vanishing from the scene.*"

Last year we needed 55,000 replacements to take care of the present school population, plus an additional indeterminate number to handle the current crop of war babies.

In other words, educators are facing a growing reactionary force with a diminishing army of teachers.

OBSTACLES TO FREEDOM OF EXPRESSION

Why are fewer and fewer college students choosing teaching as a profession? One main reason, I believe, is the same one so many teachers are leaving to take other jobs; *low salaries.*

Crowded classrooms too are a definite *menace* to freedom of expression. Even under the most ideal conditions it taxes a teacher more, mentally and physically, to give her students the opportunity for freedom of expression, than it does for her to direct their thinking. This is especially true in art.

Let us compare two ways a teacher might conduct a class of first grade children working on an Easter art project.

In the first instance the teacher has helped the children feel free and relaxed. She has them interested in making Easter animals out of clay, and each is busily deciding what he wants to make or how he wants to make it.

The children work in groups, or singly, as they please, making baby chicks, hens, ducks and rabbits. There is one "independent" who insists upon making an elephant although his classmates assure him an elephant has nothing to do with Easter.

Adapted from Mr. Goss' message to the 1952 Pacific Arts Association Convention at Los Angeles

(please turn to page 50)

GLASS PRINTS

you can't tell these photographic drawings from genuine metal etchings



by
william s. rice

WANT to imitate the etching results of the Old Masters with little expense and lots of enjoyment? Try glass printing then.

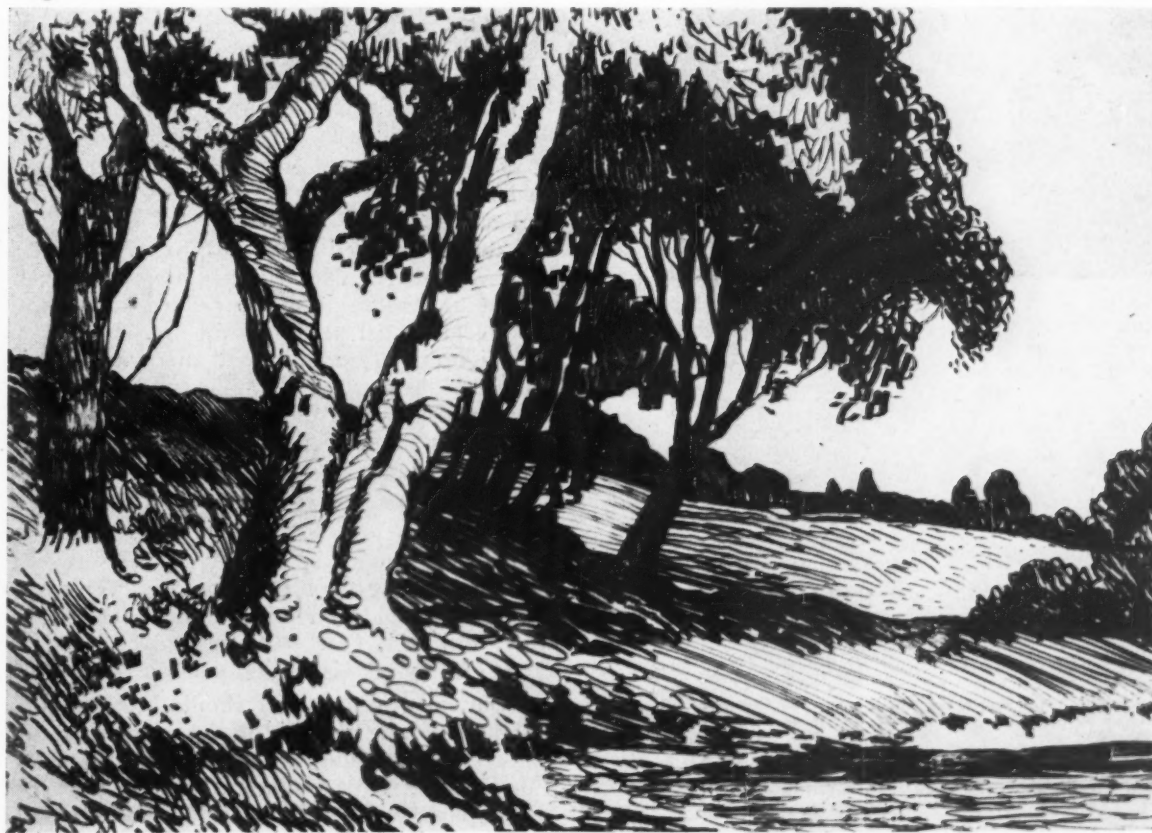
Several years ago a friend told me about his method for producing etching-like glass prints which he styled "photo points". He advised using unexposed glass photographic plates which he obtained at his local photo supply shop. Etching needlers were used to engrave or scratch the design on the plates, under which he laid a sheet of black paper. Every line laid bare by the needle gave the worker the exact linear impression that he would obtain on the finished print. The drawing was traced from a sketch (or sometimes it was drawn directly on the opaque glass plate).

We tried his technique in my high school classes and found it worked satisfactorily. First attempts at printing were made on blue print papers, but later we used black and white photographic papers.

Glass prints or as the French call them, *cliches verres*, were imitative etchings with which the Barbizon group of artists, Daubigny, Rousseau, Millet and Corot amused themselves during their spare moments back in the mid-19th Century. On a blackened piece of glass covered with white or opaque varnish, they would draw with an etching needle, as on a copper plate. Then they would make an impression on a sheet of the newly invented sensitized photo papers, by exposing it to light. The effect was curiously like an etching. The print was really photographic, for no pressure had been necessary to press the paper into bitten lines (which did not exist), as would have been the procedure with genuine etchings.

Recently I took up this work again, but I used a different medium for coating my glass plates, (I switched to these as they proved easier to use than gelatin film.) Here's how I make a glass print:

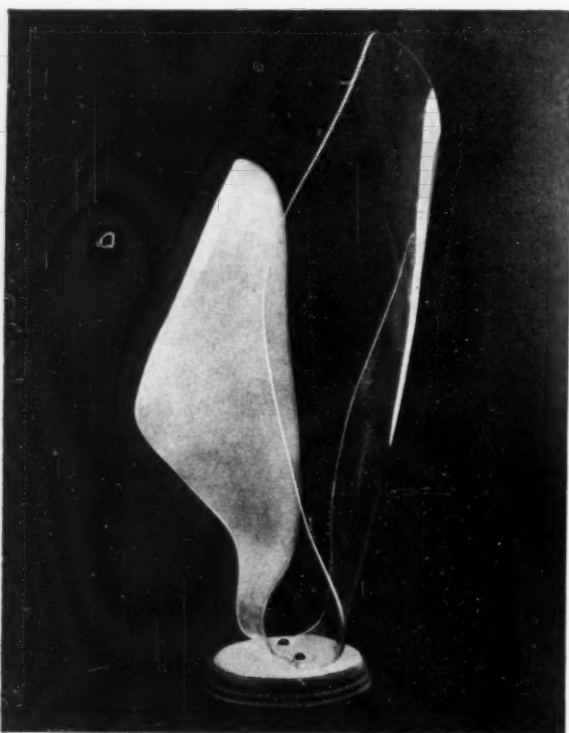
(please turn to page 44)



CALIFORNIA OAKS by Rice were "etched" according to the process described in the article.

DIRECT MODELING TECHNIQUE

two abstract sculpture methods, rendered in metal and plastic



PLASTIC SCULPTURE affords the artist unusual effects because of its peculiar ability to "pipe" light from one portion of the surface to the other.

projects by

jules struppeck

Author of the recent Henry Holt & Co., Inc. book: "The Creation of Sculpture", which is reviewed in this issue and from which these notes are transcribed.

Copyright 1952, Henry Holt & Co., Inc.

CREATIVE sculptors will be interested in two unusual techniques here described, which are both economical and of practical value in the making of art gifts and exhibition pieces. The author has worked in a more or less abstract vein, but it is evident that representational sculpture also may be pursued in these simple techniques.

DIRECT MODELING IN METAL WITH SOLDER

On the facing page you see the technical steps for direct working in metal. With a clear idea in mind, the basic shape is cut out of clean sheet metal and bent into proper position. (For this particular problem, tempered sheet brass of 70% copper, 30% tin was used, in a thickness of 1/16th of an inch.)

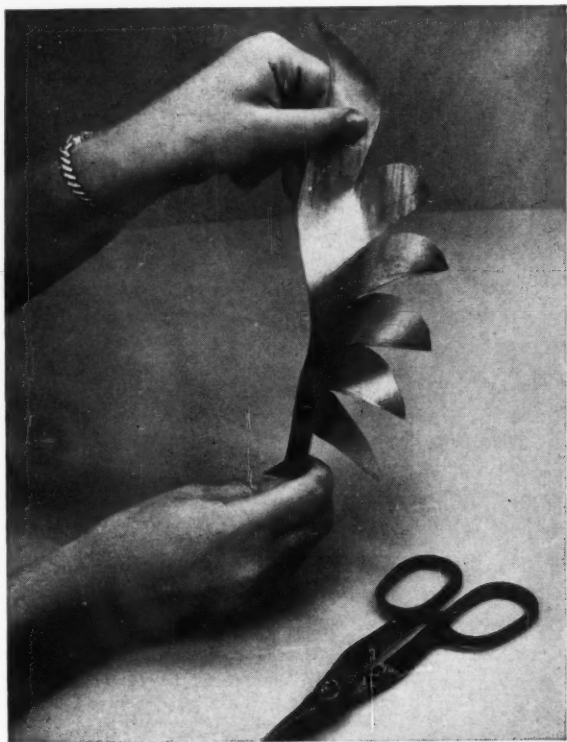
The primary step after cutting and shaping the basic form is to cut strips of lead sheet, the same size and shape as the heavier built-up areas. Clean these by brushing them with acetic acid, or by filing. These strips are then added to the brass by first coating the surfaces of the joint (both the brass and the lead) with solder. This is known as "tinning" and is done in the following manner:

The end of a soldering iron is cleaned and coated with solder by rubbing the four beveled surfaces in a pool of melted solder and flux. Solder can be bought as wire with a hollow, flux-filled center. (Flux is of three kinds; rosin, paste and acid). The acid type is preferable since it is the easiest to remove from your finished work. Place one of the solder-coated planes of the iron against the metal and rub vigorously, adding small amounts of solder and flux until the surface has a thin coating. When both surfaces are tinned, they are put together and heated with the tip of the iron and additional melted solder allowed to run in between.

When the lead strips have been thus joined, the areas can be filled in and modeled over with solder. It is important that the surface of the brass and lead be well tinned before building up. With a little practice you can do sensitive modeling in solder. The hot iron, pushed against the working form, will remove solder and level off the planes. A coarse file or rasp is helpful when more precision is needed.

Your finished sculpture should be cleaned with soap and water to remove the acid flux. Interesting color effects are possible by brushing the piece with various acid solutions. For example: 1 part sulphuric acid, 1 part copper sulphate and 5 parts water mixed into a solution and then brushed on the solder will produce a grayish-green coloring with

(please turn to page 50)



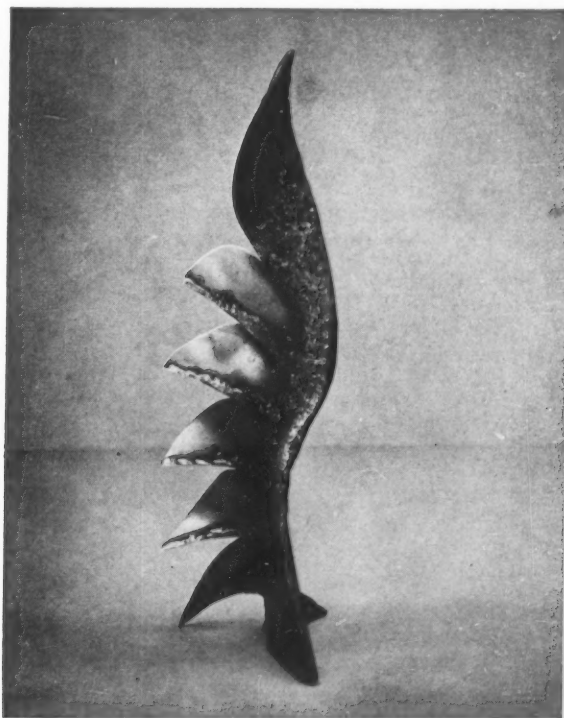
FIRST STEP: Using a tin shears, snip away the basic form you wish to develop out of a sheet of tempered sheet brass (70% copper, 30% tin). In the above case the thickness is 1/16". Then cut similar strips of lead and wash them with acetic acid or clean with a file.



SECOND STEP: The lead strip and brass are now joined in a sandwich effect by the use of solder and a hot iron, as described in the text of the article under "tinning". Allow a generous amount of melted solder to run in between the two metal surfaces.



THIRD STEP: After you have joined the two pieces of metal by tinning, the areas can be filled in and modeled over with additional solder and with that which has leaked out from between the sandwich. The hot iron is used to clean away excess solder and a coarse rasp or file will also help.



FINAL STEP: Clean the sculptured form with soap and water to remove acid flux. For imparting unusual colored effects to the metal, follow the acid formula in the text. As the last act of all, polish the brass with steel wool and you will have created a softly burnished, metallic sculpture.

WORKING ON GLASS

simplified, low-cost methods allow you to etch and glaze on glass with professional results.

material by

robert scharff

as described in Mr. Scharff's current "Handicraft Hobbies for Profit",
McGraw-Hill Publishers (\$4.00). See Book Reviews.



Stiegel Glass designing has long been a criterion for those who collect hand-decorated glass objects. The beginner can now try his hand at duplicating this fine work.

nice profit. Young people can follow the steps quite as readily as more experienced craftsmen.

USING ETCHING CREAM

Etching cream makes the art of etching on glass so simple and safe that even a child can do good work. Most local handicraft shops stock it. To start, you select a design and trace it on tracing paper or onion skin second sheets. Then place your tracing over a sheet of aluminum stencil foil so that the design is in the center of the piece. Trace over all the design with a medium-hard pencil, using firm, even pressure. This will press the design into the foil. Place the stencil foil on a sheet of heavy cardboard or on a drawing board and cut out the design with a razor blade or stencil knife.

Place the stencil on the glassware. Firmly press down all the edges around the stencil design by using the smooth end of a teaspoon or by rolling a round lead pencil over them. It is very important that all the edges be firmly pressed down so that the cream will not creep under and cause a ragged appearance.

Make sure the glass surface to be etched is clean and then apply the cream to the open spaces of the stencil directly from the tube. Allow the cream to remain for two minutes, and then wash it off under warm water. Carefully remove the stencil, dry the glass, and your etching is completed! If you flatten the stencil carefully, it may be used over and over again.

When you are all through cutting around the outlines of a design you will have the stencil itself and also the part you have cut out. This latter piece, actually a negative stencil, may also be used on glassware, as indicated on the accompanying illustration. If the etching cream is spread around the edges of the negative stencil, it will leave an interesting, uneven effect. Other beautiful effects are possible by placing a mask around this piece, cutting the mask to the shape of some

ETCHING or engraving on glass is a very ancient art, so old that an authentic date as to its origin does not seem to be available. For etching glass there have been two methods in use for a considerable time—one by means of sandblasting the exposed surfaces through a mask or stencil, and the other by means of hydrofluoric acid, which is applied after covering the parts not to be etched with resinous paint or wax. Both of these are very difficult methods requiring the services of experts.

For the beginning craftsman, however, there are three easy methods of decorating glass—namely, etching cream, hand grinding and low-firing glazes. By using any of these methods, ordinary plain tumblers can be decorated to make unusual pieces which will make worthy gifts or bring in a

© American Handicrafts, Inc.



STEPS IN ETCHING GLASS by means of etching cream are simple to follow.

(please turn to page 47)

MURALS BY MODERN MASTERS

grand-scale painting can be an exciting adventure. Here's how professionals do them.

Reproductions courtesy Reinhold Publishers, whose latest release, "Art In Modern Architecture", by Eleanor Bittermann, is the source of this material.

THE work on the following pages will startle many fine artists who have, heretofore, considered architects to be a rather dull lot. Now, working hand in hand with modernists of the paint brush, these practitioners of the "art form we live in" have teamed up to create integrated murals of the richest fantasy and imagination. These murals (and many more like them) serve a noteworthy purpose; they bring excitement, humor and aesthetic pleasure into mundane surroundings.

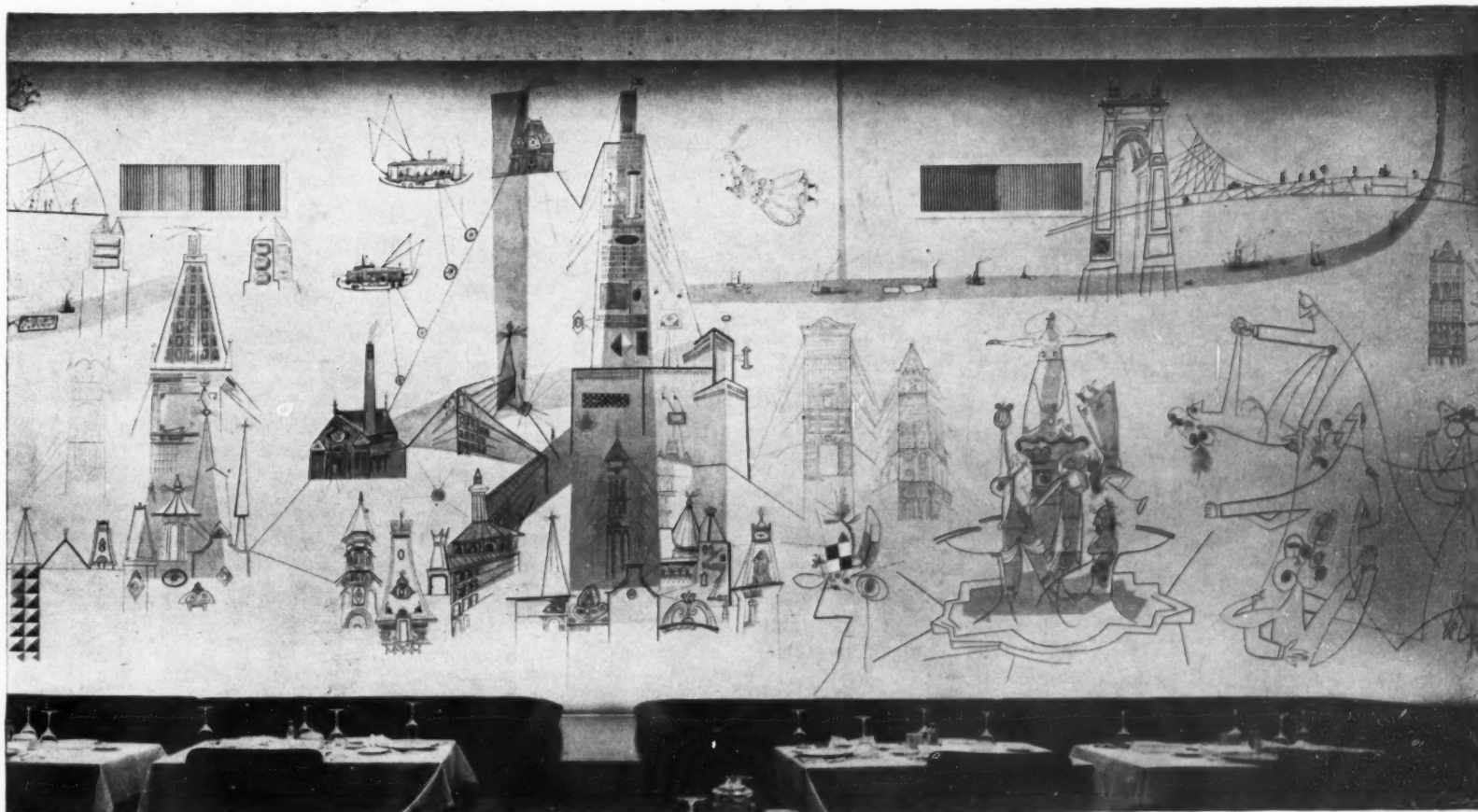
At the turn of the last Century, architects revolted against the ornamentation of the Victorian Era. The pendulum swung violently the other way. As a consequence, our

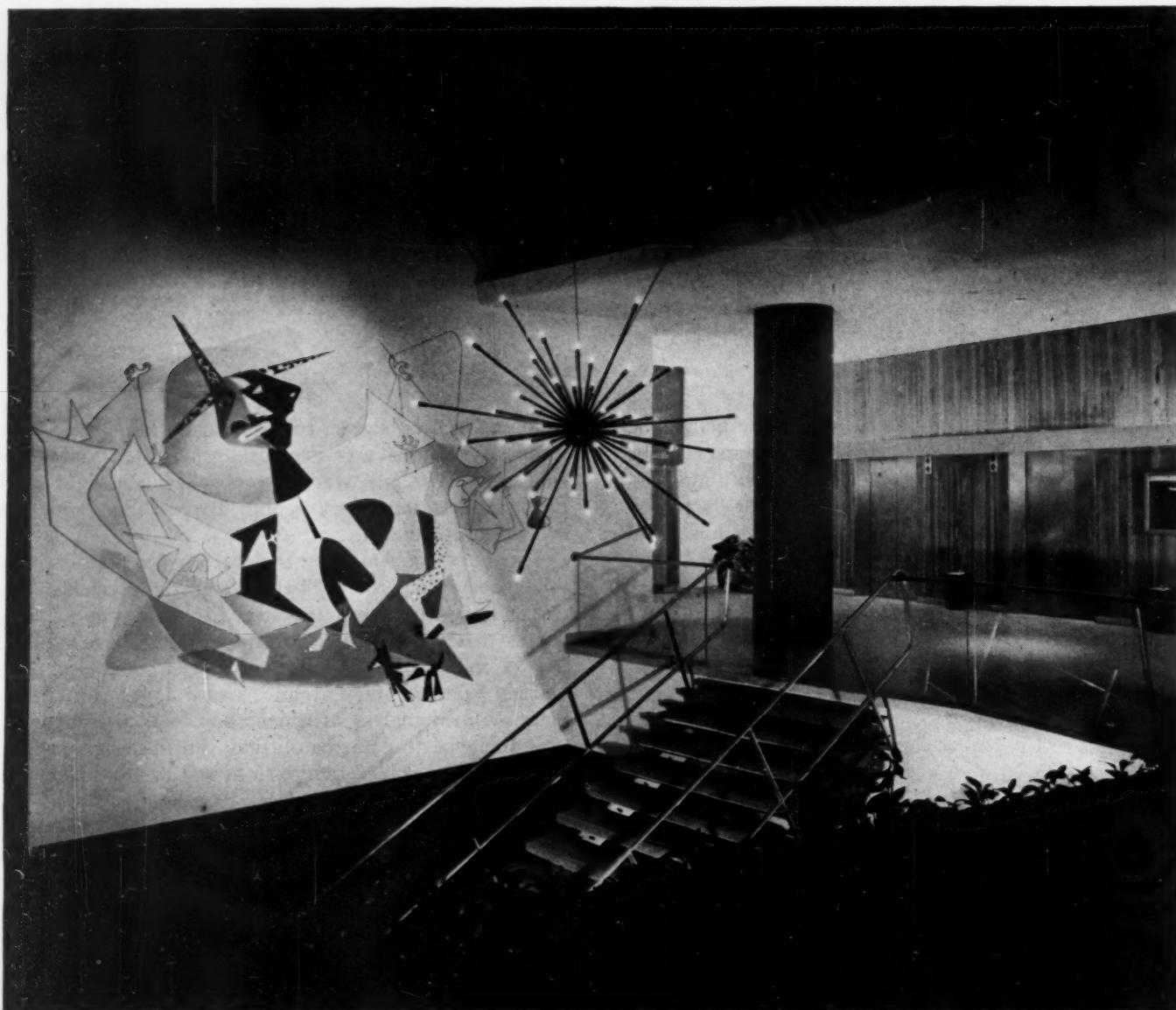
buildings became sterile, cold—so many large-scale mausoleums. Everything was structurally naked. A building was "old hat" if its ribs weren't exposed to the light of day. Eating in a restaurant was akin to spending an hour in a hospital amphitheater.

The giants of American architecture led the way out of this chaos of omission. They preached appreciation of the surroundings in which the structure is to appear, proper use of material to suit its purpose, and, above all, a free use of imagination in place of slavish imitation of past glories. Contemporary architects now follow this path. In place of meaningless ornamentation, skilled sculptors are commissioned to plan the outside, skilled designers to garb the inside and skilled muralists to add the completing note. The day of the restaurant featuring hat racks and potted palms is gone. In its place we find the appealing art form here illustrated.

Each mural, of course, represents a challenge. The artist cannot blindly paint a big picture and have it glued to the

Mural by Saul Steinberg. Terrace Plaza Hotel, Cinn. A noted cartoonist tries his hand at the game. So popular is his mural that many other restaurants have sought to commission the artist for similar work.



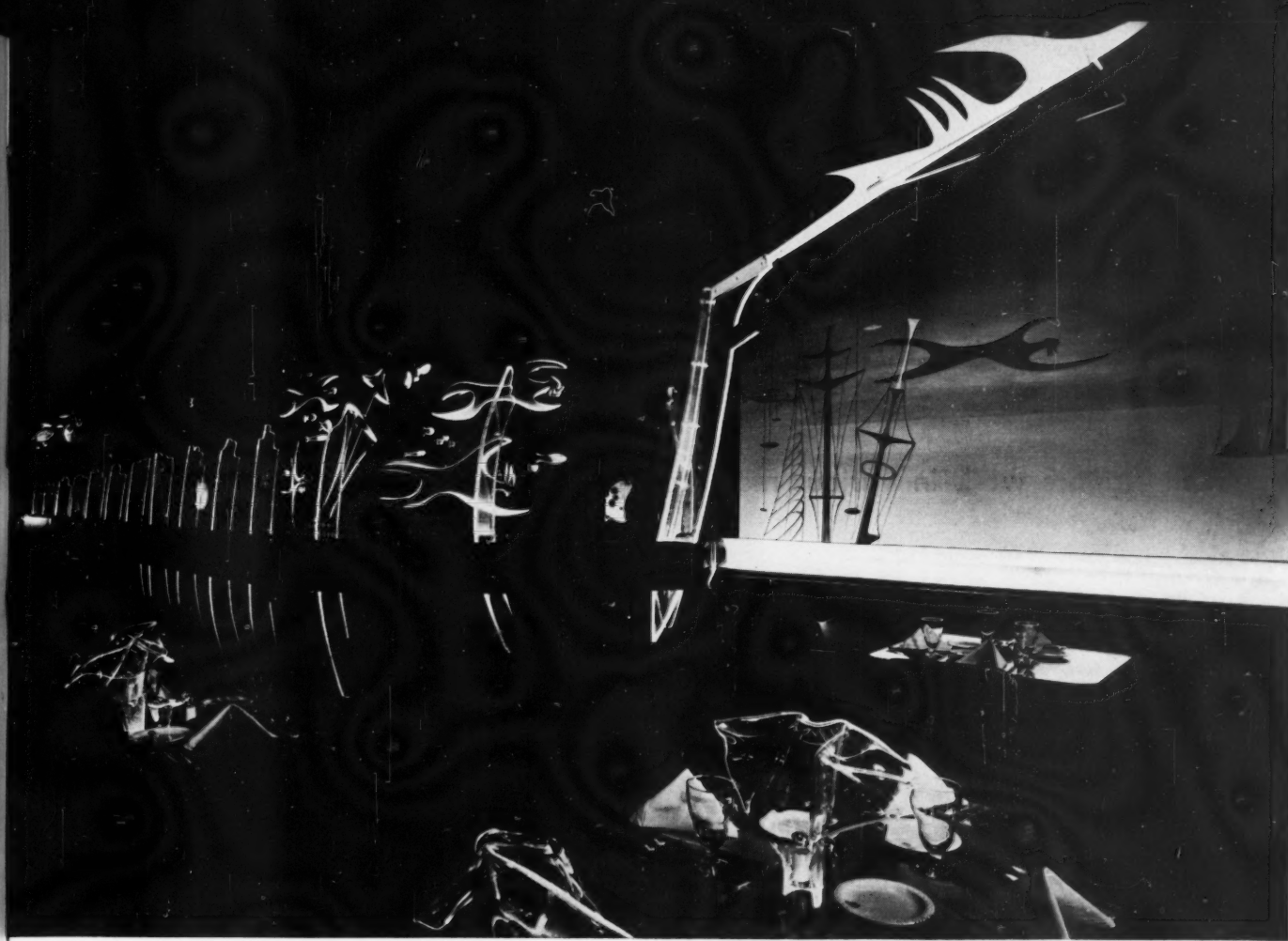


Mural designed by J. Torres Martino. Caribe Hilton Hotel, San Juan, P. R. A skillful integration of a painted mural and architectural elements. The artist worked carefully with the architects and designers for his effect.

wall. He must study the surroundings, often see the building blueprints and study the construction work while it is in progress. Here is how the four murals illustrated were prepared:

STEINBERG-SKYLINE ROOM: The Terrace Plaza in Cincinnati is one of the most modern hotels in existence. Smart simplicity is its keynote. The Steinberg mural is in the main dining room, and is on a wall 100' in length! Decorating this wall was quite a headache to the architectural firm of Skidmore, Owings and Merrill. The decoration had

to be flat, subdued, continuous. Every form of decor they considered seemed garish. Finally, somebody thought of the gay cartoons of Steinberg. He was brought to Cincinnati while the building was still being erected. It was a skeleton of beams. He studied the space and returned to his studio in New York. It wasn't big enough to lay out a hundred feet of cartoon panorama, so he did the job in ten separate sections which were later pasted together on the wall. He retouched when it was assembled. Steinberg says of the job: "I wish the space had been ready when I first got there

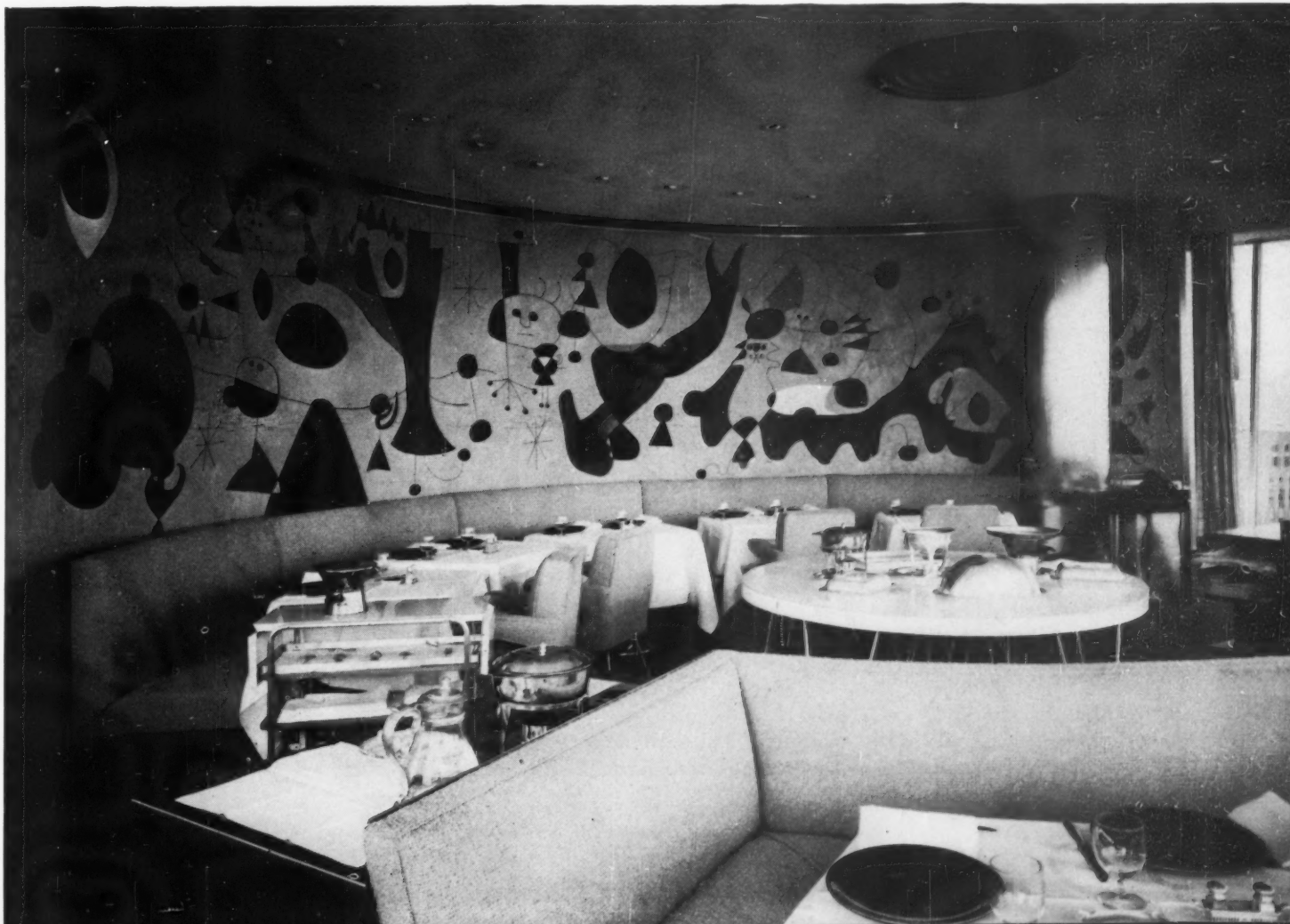


Richard Koppe, Artist. Hotel Sherman, Chicago. A unique luminescent mural that glows in the subdued light of the "Well of The Sea," popular Chicago spot.

and I could then have painted directly on the surface. In order to keep track of scale I had to make a sketch of the mural in very reduced ratio. I then cut it into ten even parts and made slides of each. I projected these on my pieces of canvas, then traced them and finally painted the finished work. The whole thing measured 100 feet by 16 feet when it was done. I mailed it to them—second class registered I think."

Steinberg likes the Terrace Plaza mural but not the manner in which he had to achieve it. He has received many offers from similar organizations, but has refused the

(please turn to page 44)



Joan Miro, Artist. Terrace Plaza Hotel. Gay and amusing, a subject of continuous conversation.

the new durapan

GESSO

four well-known illustrators work in various media on a newly developed art material



Pastel on grey-tinted gesso panel.

by AL PARKER

article by

joe hoffmann

GESSO is the most highly developed form of plaster known to modern science.

It is used by fine artists, advertising artists and magazine illustrators. It can duplicate scores of effects, from scratch-board to mural painting. Just what does it mean to you as an artist and teacher? What precisely can you accomplish with gesso? How was it developed? Here are the answers.

Since early in 1949, a group of successful practicing artists and chemists have worked together, seriously investigating the assets and liabilities of gesso. This group was after quality, permanent bond, chemical neutrality and surface textures that would excite the imagination of creative artists who are always seeking new art media. They wanted durable gesso panels so the project was named "Durapan."

FAMOUS ARTISTS DID RESEARCH

Popular illustrator, Earl Blossom, wanted gesso that did not lift off with masking tape. The first challenge then, was a permanent bond of the plasterlike substance to the backing which makes it strong. While artists are very analytical they are brief on comment. They either say, "it's good" or "it stinks". Perennial artistic simplification! One day Blossom tested a sample and said, "It Sticks." An honest gesso was under way.

Artists' agents complained about the task of lugging around weighty illustrations made on plaster, so we developed a light carrier of laminated manila and corrugated board. Cover artist, Al Parker, worked on our new gesso panels in various mediums including pastel (see illustration). It worked beautifully.

Henry Gasser kicked it around and commented that serious work rendered on such panels might not be purchased by museums. Bob Hallock said the texture was terrific and had wonderful possibilities for certain work.

On the final score in art controversies it is the professional, instructor and student who must satisfy personal pride in craftsmanship. They find the right answers about gesso or any other materials offered on the open supply market.

Harold Von Schmidt was the philosopher among the group of professionals. He has used nothing but oil ground pigments for finished paintings during his entire career. With a national magazine deadline peering over his shoulder, Von painted directly in oil on gesso. You may remember the story, "*Maqua, the Pintail*," which he illustrated on gesso. It was a huge success, artistically. Pathologically, it didn't help one art director's ulcers; it was a new, relatively untested material, but it proved itself. "*Hit the Dirt*", reproduced here, is in the same technique. Von uses medium sparingly, if at all. His first lay-in is thin. After setting, he glazes or scumbles the entire area with a toner, isolates with thin varnish and proceeds in his regular oil technique. Any serious student can learn the importance of transparent shadow passages by studying Von's work.

Austin Briggs likes gesso that soaks his paint in. He insists on it possessing the qualities of a vacuum pump, regardless of what media he paints with. Project Durapan gave him panels that approached the intake of a modern jet

(please turn to page 46)

"The Million Dollar Forgeries"

(20"x16")

by ROBERT FAWCETT

Fawcett's treatment of casein on gesso board is noticeably lighter than that by Briggs. In values it is akin to watercolor.



"The Patrimony"

(18"x24")

by AUSTIN BRIGGS

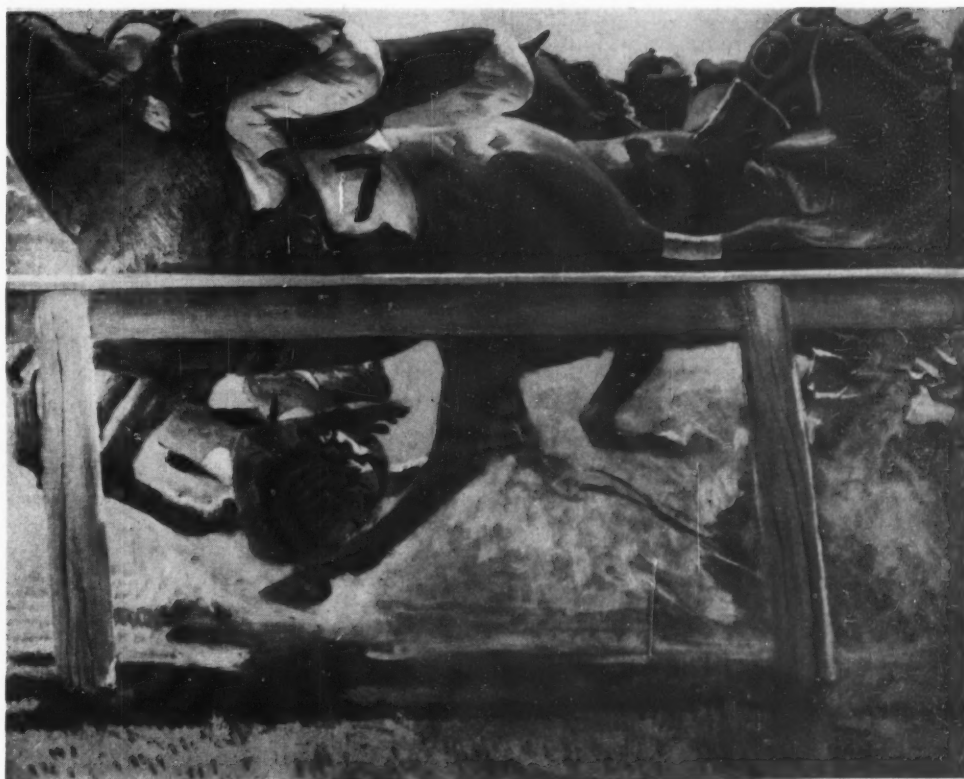
Here is a casein painting on gesso. Briggs is an artist who likes his paint to sink in. Durapan made his panels specially.

"Hit The Dirt"

(24"x33")

by HAROLD VON SCHMIDT

Von Schmidt tried oil on the gesso panel, with this result.



All photos on this page:
Copyright 1951, Curtis Publishing Co.
Permission of Saturday Evening Post

glass PRINTS:

(continued from page 35)

Lay the coated side of the glass next to the printing paper. This gives sharp linear effects. (If you should prefer a blurred or softer effect, reverse your plate so that the glass side is next to the paper.) Expose to light and develop the paper in normal manner.

In transferring the design to the plate one has to remember that the print will be reversed. Consequently if you use any lettering on it you must engrave it backwards. If no lettering is used it is not always important to reverse the design.

To coat the clear glass plates, common poster paint is used, not too thickly. Vermilion with some white is a good color choice. Add a drop of glycerine to keep the paint from cracking. Keep brushing on the paint until no air bubbles or pin holes are left. You may use a cotton dabber in place of a brush. The ground must permit the needle and a sharp knife to draw in a free, flowing line. If the ground is too thick, the needle will not cut through it; if too brittle, it will peel off; if too thin the light will penetrate through it. It should be just thick enough when dry, for the needle to cut through the colored film to the glass surface, leaving a clear, crisp line.

Any sharp pointed steel tool may be used as a substitute for an etching needle. An awl is good and an ordinary pocket knife is useful for making broad bold lines. A phonograph needle set in an eversharp pencil makes an excellent tool for making fine lines.

You will find this an excellent school problem especially in your pen and ink or photographic classes. The process may be employed to print Christmas cards with a minimum of materials. Other applications: book plates, labels, place cards for dinners and parties, covers for dance programs and invitations for school or church affairs. ●

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The Artist and Television
Paint the Stage With Light
The Trend in British Ceramics
Proper Use of Scratchboard
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commercial MURALS:

(continued from page 41)

jobs because the same problem was present—working for a building that existed in blueprint only. "I'd like to paint on an existing wall," he concludes, "with time to change my mind, make mistakes and correct them."

MARTINO-CARIBE HILTON HOTEL: Built in 1949, The Caribe-Hilton is a tropical paradise. The choice of an artist to decorate the wall by the main stair well, was made following a competition among Puerto Rican artists. Martino was the winner. His problem was to create a mural that would not dominate the numerous elements that surround it on this two level area. A balance was achieved by leaving part of the wall undecorated. The line drawing, entirely modern and abstract in conception, is rendered in black and white with accents of earth colors.

KOPPE-WELL OF SEA MURAL: This striking mural has provoked nationwide comment. Fluorescent paint and black light have been employed to create glowing wall areas in a room of subdued lighting intensity. The theme is undersea. Richard Koppe, the muralist, says of his work: "I designed five painted murals, three light murals, a wire fish, formica tabletops, a figurehead (of edge-lighted plastic forms to simulate the ribs of a ship) and other murals for the annex that is the restaurant's bar. I first drew sight lines on the floor plan so I could determine what portions of the room people would see as they entered, as they went to their tables and when they were seated. I kept important elements clear of pillars and columns. My main purpose was to see that people felt they were "in" the atmosphere. Too often a room is created with only a single mural or element."

MIRO-GOURMET ROOM: The second main dining spot in the Terrace Plaza Hotel was decorated by French modernist, Joan Miro, who worked on the floor of a room over a garage in Harlem, the only space he could find large enough in which to spread the cartoon. The architects had in mind only the concept that they needed an abstract decor. Miro had never done a mural before. They approached him nevertheless, for his work is universally admired for its graceful, childlike gaiety. A model of the room was shown to the artist when he first arrived in America. He was interested in seeing the building while it was still being constructed. He went to Cincinnati, sketched the floor plan and surrounding elements, returned to the garage studio in Harlem and prepared his endless little doodles that somehow crystalize into well-designed patterns. The mural was erected and now is a crowd-stopper. People come in to make fun of it, but they like it. ●

▲ I have been a reader of "Design" since '48. It has been much enjoyed by my students . . . is most stimulating.

—R. Hall Hodson
Worcs., England

▲ We would much appreciate permission to reprint for publication in some 75 countries, "Your Career in Fashion Design" (Ethel Traphagen).

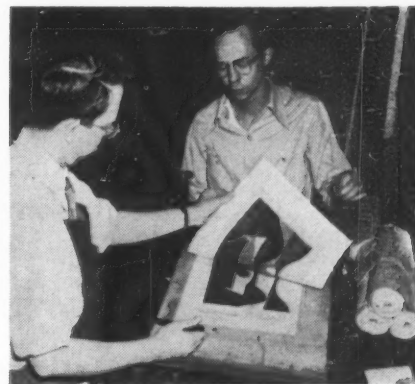
—Royce Moch, Chief
Field Publications
U.S. Dept. of State

NEW GRAPHIC ART

inexpensive stencil process simulates silk screen prints, lithographs, multiple-color printing possible on variety of materials.

by

dean bowman



Color relief prints described were rolled on a lightweight etching press made by Rembrandt Graphic Arts Co., N.Y.C.

HERE is a simple art procedure that has vast graphic possibilities. It is easier to work with than a woodcut, more productive than a drypoint, and has all the variety of an aquatint! Best of all, it uses so-called scrap materials. In fact, if you are already a graphic artist, you probably have all the necessary materials in your studio right now! (You may have been throwing away one of the most important items: the centers of those mats you have been cutting.)

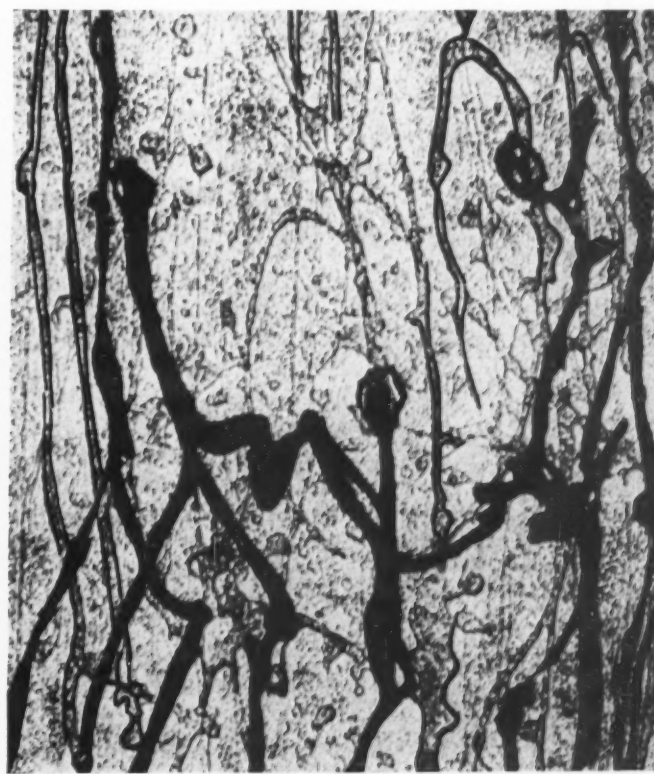
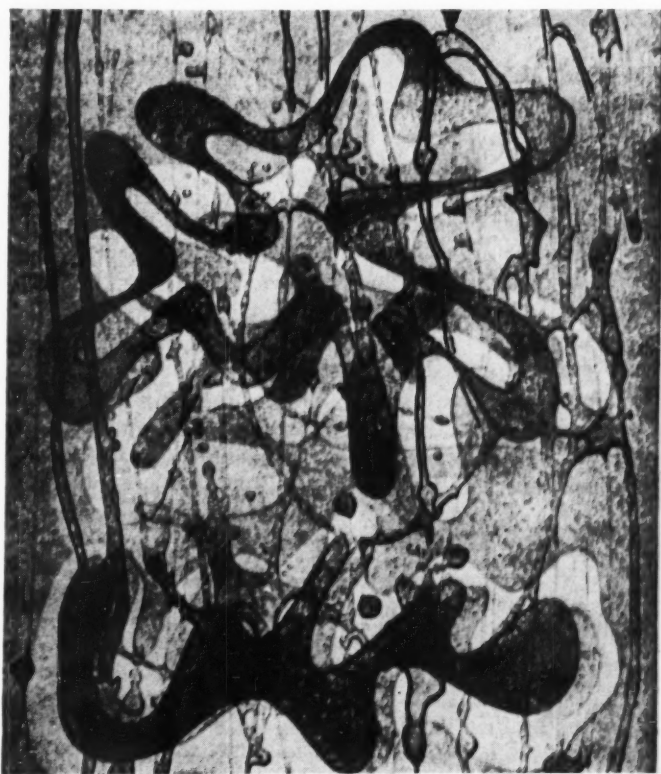
These scrap centers of mats, otherwise a useless item, are the heart of this unusual process. Other materials and equipment needed are: an inexpensive etching press, mat knife, brayer, shellac, smooth printing paper and colored printing inks. That's about all.

Like silk screen, this is a stencil process. It is rolled with ink like a woodcut, but unlike a woodcut it is printed on an etching press. And, further, it is possible to achieve the grainy texture of a lithograph. Yet, the results are quite different from those of any of these mediums. And the

stained-glass luminosity of the color effects will surprise and please you.

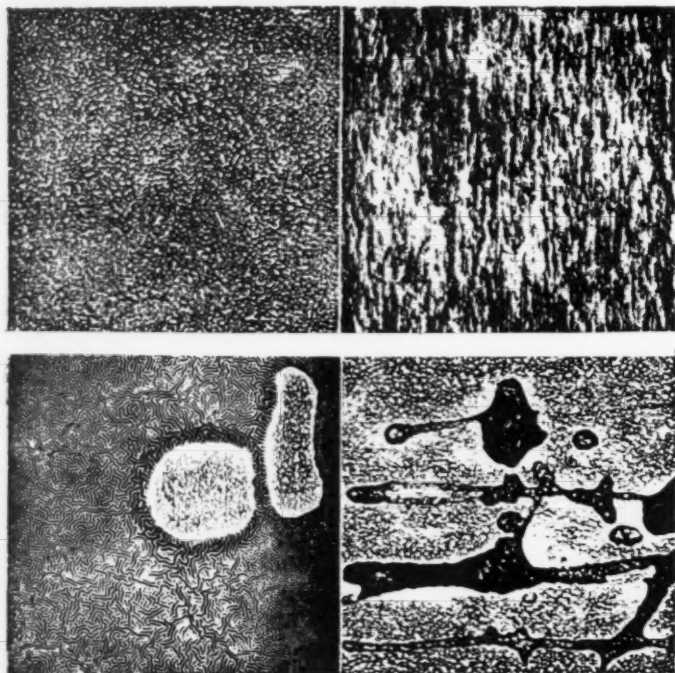
Think in terms of color. Two, four, seven—even ten or more hues may be applied, as the mood strikes you! My first print was a comparatively simple four-color job. I began by making numerous designs in colored drawing inks. These inks were used because they most nearly approximated the color of the printing inks that would be used in the actual process. When I had a design that satisfied me, I traced the blacks onto a piece of cardboard and cut out the spaces between with a sharp knife. The cardboard I used was stiff mounting board of the type manufactured by the National Card, Mat & Board Co., Chicago, Illinois. Your local art dealer can supply you with this, or recommend others of equal quality.

First comes the black or "key" plate, which will carry the weight of the design. This plate is simply a stencil. By marking the perforations you can indicate exactly on three



TWO ABSTRACT MULTI-COLOR RELIEFS made by the author are "Microbes", which used seven cardboard plates, and (right) "Macabre Gyrations", which has four colors. The enamel "dribbles" of the blue plate can be seen in both prints, the same plate being used. Because the process is printable on virtually anything that will pass through the etching press it easily lends itself to the making of decorated packages, neckties, tablemats, greeting cards. Designs have been applied on cork, masonite, canvas board, textiles, metal and even plastics.

WIDE RANGE OF TEXTURAL EFFECTS can be achieved by multi-color process. Top: pebble board, tablet backing. Bottom: enamel poured on pebble board, and dribbled on same material.



other pieces of cardboard the respective positions of yellow, red, and blue for later plates of this same scrap material. Areas where a particular color is unwanted are simply cut away, with the result that the yellow and red plates may become simply shapes, not stencils. At least two corners of each piece of cardboard are retained for register. This helps to center the design on the printing paper, but register is simply a matter of a steady hand. You can *see through* the stencils and drop them into place.

STEPS IN COLOR PRINTING

Printing follows the usual order: yellow, red, blue and black. Printing inks with an oil base are preferable. (Even oil paints can be used but transparency may be sacrificed with a number of colors.) I use Jonson's Job Printing Inks in the following colors: *Milori Yellow, Arrow Red, Milori Blue and Royal Job Black*. These colors, when used with transparent base, overlap with beautiful results.

One important step was learned very early during my experimental period. At first, the key plate began to break down (i.e., the surface ply began to peel off and roll up on the brayer) after only fifteen impressions. I traced the perforations and cut another plate. This time, however, I shel-lacked the cardboard before inking. As a result, that plate made well over a hundred prints and it still looks as if it would stand a hundred more. Another welcome time saver; it is not necessary to clean the plate after a printing session. The layer of ink, when dry, serves as an additional preservative and stiffener.

Textural effects can be gained from any board possessing a raised surface. Artist's pebble board is a textural work-horse. Its tiny, irregular dots, resembling an enlarged half-tone, also create variations in value.

The use of enamel paint creates manifold possibilities. It is best worked on pebble board. When dry it makes a wrinkled, parchmentlike pattern. This is interestingly imparted to a print when rolled up with a lean brayer. The results can seem spontaneous or the blobs of enamel can be

carefully controlled with respect to each color to conform to a previously conceived design. In this particular adaptation it is not necessary to cut the cardboard into stencils. The exposed pebble board between areas of enamel will print with only a very slight tone. This innovation could run the full stylistic range from realism to abstraction.

From the basic idea presented here, each artist will work out his own personal ideom and add many variations. There is a great deal of room for experimentation. Perhaps this will become a major graphic art. It has potentialities, not only as a fine art medium, but for use by art educators. It makes an ideal art activity in Junior and Senior high schools. On higher levels it could serve as an introduction to graphics or as an aid in the teaching of design. It is now being used at Northeast Missouri State Teachers College, in this last named capacity.

Commercial artists and hobbyists too will find the color relief technique of much value in the making of highly individualized greeting cards, menus, posters and window display signs.

It does seem unlikely that the scrap pile could contain a worthy idea or useful materials but good things are found in unusual places. Perhaps you had better check the contents of your wastebasket right now! ●

new GESSO:

(continued from page 42)

engine. He was satisfied. Robert Fawcett finds handmade gesso so immaculate he doesn't feel worthy of creating on it except when special occasion demands.

As Al Parker creates, he keeps looking for the next horizon. Al does more constructive projects from month to month than any living artist and his demands from gesso are phenomenal. Tints, shades and textures to equal his ability have taxed the creators of Durapan to the utmost and keep them hopping.

Wally Richards found that these handmade grounds are in competition with the ancient lithograph stone.

Charles LaSalle finds a luminosity and liveliness on gesso with charcoal and other carbon media, acquired on no other ground he has been able to run into.

Sperry Andrews uses the superlatives of a high priced copy-writer in describing his experiments on Durapan Gesso as a scratchboard ground with a fine art approach.

If you're thinking of trying this unusual product and are now ready to run down to the Art Supplier, stop a moment and memorize these three, simple questions. They tell the story about any true gesso product. (1) Is it chemically neutral? (2) Does it have a permanent bond? (3) Was the ground hand laid?

THE LIMITATIONS OF GESSO

Even the finest gesso cannot stand prolonged periods of exposure to high humidity, moisture, or sudden temperature changes. It should be stored flat until used. Once mounted in frame or other stabilizer it appears to be virtually shock-resistant. Panels have been repeatedly dropped from eight foot heights without mechanical injury on the flat. If it lands on a corner or edge these points may take a beating, but the main area suffers no mechanical defects.

While the initial impulse was to produce gesso panels for quality, permanent bond, chemical neutrality and superb

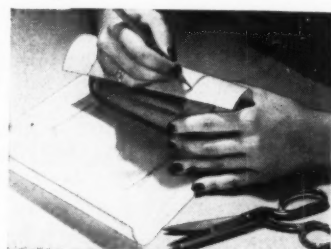
(please turn to page 48)

(continued from page 38)

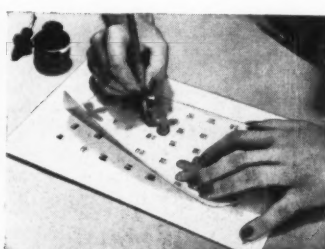
geometric figure. Scotch tape may be employed to further mask areas of the negative stencil, if desired.

HAND GRINDING

A very simple way to decorate on glass is to grind in designs with a small electric hand grinder. This hand tool employs small silicon carbide abrasive wheels of varying shapes. Plain frosting of the glass is done with a wheel shaped like an oversized pencil



A.



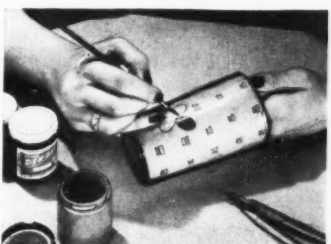
B.



C.



D.



E.



F.

photos © American Crayon Co.

eraser. Mount the wheel in the tool and bring it in contact with the glass as you would an ordinary paintbrush. Do not leave it against the glass heavily—just try to paint with it. Errors can often be corrected with another wheel, colored green and of a relatively soft rubber base.

LOW-FIRING GLAZES

Well-shaped, inexpensive tumblers are suitable for low-firing glazing. The process is illustrated below. Well-executed pieces are readily marketed through gift shops and department stores in your own community and should fetch excellent prices because of their individualized creation. They make wonderful Christmas or other holiday gifts. Here's how to make them:

To start, it is extremely important that all surfaces to be painted be thoroughly cleaned. Remove all traces of oil, grease or film. Any dry cleaning fluid may be used. Carbona is a good example. Merely washing with soap and water usually will not suffice.

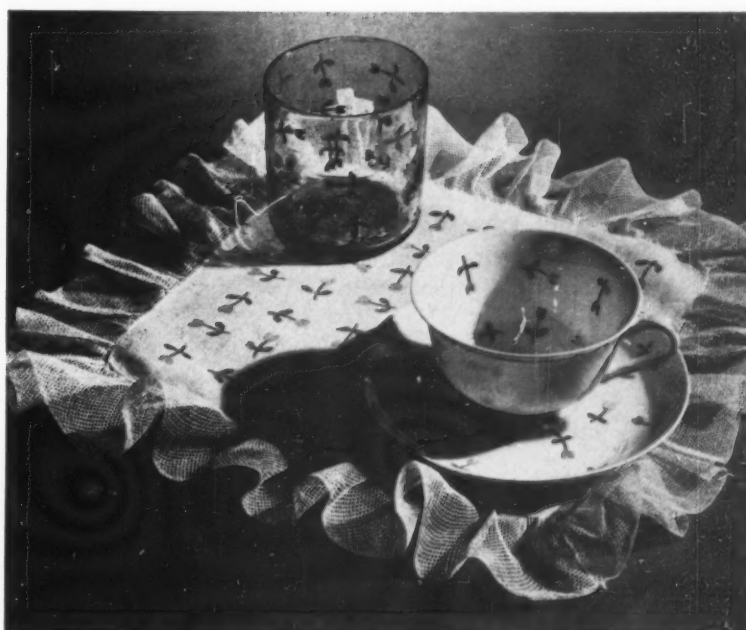
In warm weather, guard against hand perspiration. Wear thin gloves if necessary. The design is applied in one of several ways. One is to draw it with a heavy pencil on thin paper. The design is then slipped in the glass with the paper pressed close to the surface. It can thus be used as a guide for applying your colored paints. On other, more opaque objects you may sketch the design directly onto the surface with a GB Chinamarking Pencil. These pencils adhere well to glazed surfaces.

If your surface happens to be dark, a new copy paper is recommended for design tracing. It has been especially developed for this purpose and comes in several colors. You first sketch the motif on tracing paper. The copy

(please turn to page 48)

Low-Firing Glazes may be used to decorate glass, in the following manner, developed by American Crayon Co.

- A. Measure area of glass or tumbler by wrapping piece of transparent celluloid or tracing material and pencil in full area covered. Then unroll tracing and hold flat on drawing board.
- B. Ink in your motif on the tracing material, using india ink that will not puddle or crawl.
- C. Clean surface of glass with grease removing agent.
- D. Roll up traced design so it faces outward and insert into the glass snugly. Hold in place with fingers or scotch tape to top of glass.
- E. Apply desired colors to outside of glass, using quick-drying type like Dek-All.
- F. Finally, insert glass in kiln or oven and slowly raise temperature to about 300° F. for fifteen minutes.



Glass tumbler and china cup have been decorated with Dek-All paint.

(continued from page 47)

paper is then slipped between this tracing paper design and the surface to be decorated. Then you retrace the design with a hard pencil and the copy paper duplicates your markings directly on the object underneath. Errors and unwanted lines can later be wiped away with a soft cloth. The copy paper is also available at most hobbycraft shops.

If a stencil is used directly, attach it to the object with scotch tape.

For opaque and glossy effects load your brush with color. When this application is partially set, apply an additional thin coat over the first. Quick application of the one-stroke technique (free brush method) results in a more transparent and less glossy appearance. For most designs it is advisable to outline the color with a small brush, allow it to set for a few minutes, and then fill in the solid color with a brush. This outline acts as a sort of retaining wall for the larger areas of color. (The mixing of the glazes themselves are directed by the manufacturer.)

Designs may be stenciled readily with stencil brushes, of course, but far more satisfactory results seem to be achieved by using the pad process, as this leaves evenly covered areas and crisp, clear edges. This is the pad process:

A piece of silk or nylon is stretched over a small pad of cotton. The color is then spread thinly on a flat piece of glass or a plate; then the silk pad is dabbed into the desired color and applied to the surface being decorated. After the color is applied thinly and evenly and before it has dried, etched lines are cut into the design with the pointed end of a brush or any sharp object. This adds to the attractiveness of the translucent effect and allows you to create free-hand drawings or motifs.

When glazed objects have dried for several days, the painted design will prove to be very durable. For extra permanency, finished pieces may be baked in your kitchen oven or a kiln. Set pieces in the cold oven and then slowly turn heat up to 300° F. Bake for fifteen minutes and then cool and remove. Unusual color hues are created by increasing the heat, but this requires experimentation before you can be certain of the final results. Always try out your glazing on a single piece before going into large-scale operations. ●

new GESSO:

(continued from page 46)

surface texture, it was promptly found that mass production was unfeasible. It is a "quality" medium, not beyond reach of the average artist, but certainly not a medium on which to doodle. It is available to schools, art professionals, serious students and commercial art personnel, in relatively limited production. Shortly, it may be expected on the regular market. General technical bulletin, samples and list prices can be obtained by writing to *Durapan, Box 316, Newtown, Connecticut*. The material is free to readers of *DESIGN* and suggests other interesting uses for this versatile art panel. ●

▲ Your Annual Commercial Issue contains excellently collated information of great value for art students. The Dept. of Illustration . . . of Pratt Institute would like each of its students to have this issue. . . .

—Khosrov Ajootian
Pratt Institute

PASTELS:

erasers, but the rubber *must* be wiped absolutely clean between *every* stroke. It could conceivably take an hour to clean a one-inch area with india rubber. If you become impatient, you'll ruin your work.

USING PASTEL

When you buy your first box of pastels you will notice how flimsy the box is. There seems to be no particular reason for this. Make a point to store your pastels in sturdy cigar boxes instead.

SHARPENING PASTEL STICKS: In order to sharpen a pastel, hold it with its tip away from you and, using a razor blade, cut carefully back towards your stomach.

STORING PASTELS: Because they are so fragile, always pack them with cotton wool (a soft paper) and use this material to wipe them clean.

PASTEL PAPERS: Tinted papers are sold in art shops, but they often fade in sunlight. Prepare your own. For example, crush up red ochre to a fine powder and rub it into your paper with the palm. Use any other desired pastels, or even combinations, to tint your paper. As for the paper itself, you may choose any desired texture, weight or color. Pastel is very adaptable. It works on almost any surfacing.

STRETCHING YOUR PAPER: Lay your paper flat. Rule a 2½" margin around it. Fold up the margins so you have a paper tray. Secure the corners with scotch tape. Cover the bottom of this "tray" with an eighth of an inch of cold water. Let this set for one to five minutes, depending on paper's thickness. Pour away excess and remove scotch tape. Back the paper with heavy canvas on a frame, or on canvas board and pin down all the corners and edges until the surface is taut. Stretch this from the center outwards, then weight it flat for twenty-four hours and your surface will be ready to work upon. Now, pick up your kit of chalks, your drawing surface, eraser and start walking. Pastel is a free hand material. It defies tightness, develops freedom and courage in an artist. Portrait or landscape, professional or student—try pastel. ●



MADAME MANET on a blue couch

(Louvre) Edward Manet

(continued from page 32)

All of the arts have their limitations. There is nothing to *see* in music, nothing to *hear* in painting. Photographs can be understood only through the one sense of sight. This limitation is a picture's greatest asset, for it is this comprehension through *one sense only* that allows the observer to actively enter the picture—to hear, taste, smell and touch through his own creative imagination.

The camera has another limitation; it can record only what actually lies before it. But this limitation is again an even greater asset. We know that whatever we see must have actually existed somewhere at some time. The emotional stimulus of seeing the *actual* contributes to enjoyment of this unusual art form. Think back for a moment. Do you remember the awesome photograph of the giant airship *Hindenburg* exploding in a molten shower of flame? Do you recall the portrait of Lincoln by Brady? Could any other art form rob the photograph of its tremendous impact? Could a painting place you *there* in the same manner? Actuality, then is an important factor in photography. And *lack of actuality*, conversely, is the strong point of painting. Neither photography nor painting should attempt to imitate the other. Each is sovereign in its own field.

We often hear that the camera "does not lie." (Indeed, we have suggested this in the preceding paragraph.) As a matter of fact, in certain ways the camera can tell subtle untruths—and all of them allow you to use your camera *creatively*. Here are two ways that the camera does "lie".

1. Everything seen in *actual* space is flattened as the background and foreground come together in one plane. In nature you must refocus your eyes constantly to see objects at varying distances; the camera creates the illusion of depth upon only *one* dimension, and all distances are observed at once.

2. Movement is frozen in one instant of time. Thus, photography is a *space* art, with all portions seen simultaneously.

Camera artists follow a great many of the aesthetic and technological procedures employed by painters and sculptors. Every worthwhile picture needs to be planned beforehand, with reference to the usual problems of "lighting", "symmetry" (or lack), "form", "pattern", and "spatial relationships." These terms sound impressive, but they are all as automatic to the good photographer as is the casual steering of a car through traffic by the experienced driver.

Because photography and painting are closely allied in these respects, a comparison of the two art forms is interesting. Each artist interprets a problem in his individual manner, but it is surprising to notice how skilled artists, whether with brush, chisel or lens, often produce results that are similarly arrived at. On pages 20-21 you see some examples. ●

▲ While browsing through an old book shop I came across a 1901 copy of "Design". I'm actually adapting a lesson on ceramic painting for use in my class today!

—Loretta Leigh
Vancouver, B. C.

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Jules Struppeck
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A student who experiences the creative process will learn more quickly than one who merely hears the generalized rules. That is author Struppeck's contention and he seeks to prove its validity with a series of informative problems and procedures in the media of clay, wood, stone and cast metal. Fully illustrated with 277 photographs and 260 pages.

ART IN MODERN ARCHITECTURE: Reinhold

Eleanor Bittermann
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INDIAN SILVERSMITHING: Bruce Publishers

W. Ben Hunt
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The skilled work and methods of the Southwest tribes, authoritatively described by a writer who lived with the Navahos and Zunis. Lists tools and equipment, with step-by-step procedures in the making of many articles. 160 pages.

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THE PAINTER'S EYE: Rinehart Publishers

Maurice Grosser
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A careful appraisal of painting technique for advanced students of art. Discusses many interesting facets of painting history and the technical effects of color manipulation, as performed by outstanding artists. The latter chapters delve into painting as a liberal education force and the place of art in economics. Special appeal for the teacher in high school and the college level. 244 pages.

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BETTER FRAMES FOR PICTURES: Studio-Crowell

F. Taubes
\$3.75

The popular authority on art materials and their use offers an informative volume that will save you a handful of money. Just about everything the layman or professional will need to know about finishing and hand-making frames for paintings, drawings and reproductions. 144 pages.

(continued from page 34)

The pupils are allowed to paint their animals as they want to. Consequently there are red ducks and blue rabbits.

In the second instance, the teacher has fixed the children to work at their desks. She gives each a pan of paints, a small brush, a cup of water, and a piece of white paper on which has been mimeographed a picture of an Easter rabbit with a basket full of Easter eggs.

Then she pins up a sample she has done to show the children what color to paint the bow around the rabbit's neck, the basket, and the eggs.

Preparing the children to make the clay animals was obviously a more exacting job than making them color a mimeographed picture.

It is harder to teach forty children than it is to teach 28; and it is harder to teach forty children with forty ideas than it is to teach forty children with one idea. Yet, under which method will the children be most apt to express themselves freely?

THE PARENT IS A PROBLEM

Another factor to consider is parent approval. Which child often gets the most praise—the one who brings home a colored picture of an Easter rabbit, or the one who brings home a blob of clay he says is an Easter elephant?

Parents with a limited understanding of art will probably not find anything that looks like art in a green lump of clay. It may even help confirm their opinion that "education is going to the dogs" and that it is high time we cut out the frills and go back to the three R's.

Fortunately there are many school officials who understand the value of art education. When any question arises as to its usefulness, they are willing to explain to parents why it can be more beneficial for a first grader to shape a blob of clay than to color in a mimeographed picture.

But there are still some educators who feel that education should be directed in a reactionary movement back to teaching only what they call the "essentials". Therefore, in order to keep on teaching, some of us might possibly have to submit at times to the pressures which are working against freedom of expression. But if we do, we must realize what we are doing and guard against being converted to the philosophy of "non resistance".

We must never forget that it is only a temporary set-back in a long struggle to gain recognition, that creative growth is possible only where freedom of expression exists.

Persons with "aristic natures" are often accused of being unrealistic. The standard misconception of an artist is a fellow so absorbed in his own activities he doesn't give a hang about what is going on around him.

This idea is expressed in a cartoon I once saw of an artist, easel, beret, goatee and all, who was perched on top of his roof busily painting, while his house was being carried off by a flood.



All of us, I think, will admit that at some time or another we thought that since we were "talented" we should not have to cope with worldly problems. Let them be settled by those with prosaic minds.

But in times as critical as these, we cannot withdraw and leave the burden of defending our democratic way of life to those few laymen of education who know how dangerous suppression can be. We Americans must be allowed to think for ourselves and not be coerced into "safe thinking".

We must have the courage of our convictions. We must not be afraid, because fear is always an ally of despotism.

If uniformity of thought and expression is imposed upon us in one field of education, it will be imposed upon us in all fields.

What one loses, all lose. If we are to preserve democracy, we must preserve our right for freedom of expression. And if we preserve this precious heritage of freedom we can be assured that Art can be a way of living. ●

direct modeling in SCULPTURE:

(continued from page 36)

bits of red copper deposited into the crevices. In the example reproduced on the opposite page, our piece was first brushed with acetic acid to clean the metal and then washed thoroughly. A half-and-half mixture of hydrochloric acid and water heated to 200° F. was brushed freely over the solder and a small amount of copper oxide then worked into the surface. More of the oxide and hot solution were added until the solder became quite black. Washed with water and rubbed with a soft cloth, the color turned rich brown and gray. The polished brass areas were finally rubbed with steel wool.

WORKING WITH PLASTIC

At the head of this article we see an interesting form created out of a plastic material. This particular example is sold under the trade name of Plexiglas, Lucite, Crystalite or Acryloid. It is available in both rod and sheet form. All named plastics are transparent and of acrylic resins.

Plastic sculptured forms can be worked in the same general manner as metal: i.e. with jig saw, files, drill press, etc. It is hard and brittle but becomes pliable under heat. At 200° to 300° F. it resembles rubber. The recommended manner of heating for purposes of bending is to submerge it in boiling water. If the material is thicker than 1/8" it may be necessary to immerse it in oil (with its higher boiling point) or in an oven. All plastic, when cooled, becomes hard and permanent in shape against most normal temperature changes in the atmosphere.

An interesting property of plastics is its ability to "pipe" light. This phenomenon occurs when light, entering an edge or piece of the plastic is reflected back and forth by the polished surfaces until it reaches the opposite edge. You may wish to take advantage of this unique property for sculptural effects. Remember though, the curved pieces must not exceed a bending of approximately 48°, or be curved on a radius less than three times the thickness of the material. Otherwise, the light will not be piped, but will leak away. You may break the smooth polish of the surface at any point and light will then leak at that point, creating a textured lighting effect. The best way to rough your material is with sandpaper, a file or knife blade. This technique is sometimes called "painting with light." It is a fascinating challenge to the sculptors ingenuity. ●

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